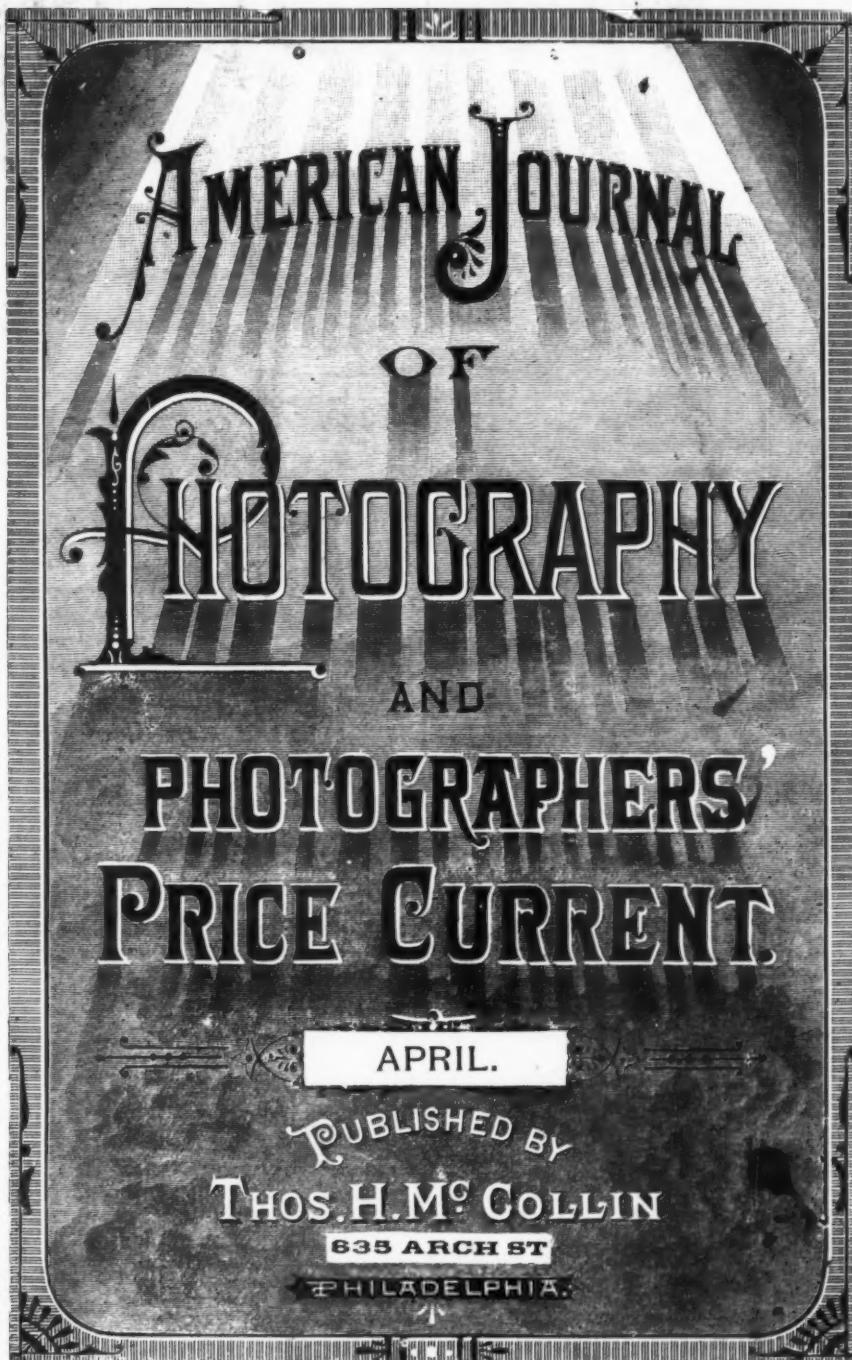


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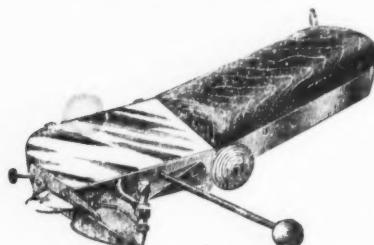
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LANDSCAPE PHOTOGRAPHY.

BY ELLERSIE WALLACE, JR.

The approach of the long spring days can hardly fail to awaken the desire for out-door work even in the case of those who may have made it a business. To exchange the close and chemical saturated atmosphere of the gallery and dark-room for the fresh air of the woods and fields, will be a welcome thing beyond doubt. Amateurs especially, whose zeal has been fired by the exhibitions seen during the winter, will be especially glad of the opportunity of attempting something of the kind themselves, but in order to prevent undue disappointment to those who are new at this kind of work, we feel it our duty to remind them that care in the choice of subject and light is imperatively necessary, and that the lesson must be learned that it is by no means always the view that is most charming to the eye that will make the best photograph. Early efforts in Landscape Photography will often prove the truth of this assertion, and point to the paramount importance of the training of the eye for artistic effects.

It has been said that the camera is a near-sighted instrument, and there is certainly a good deal of truth in the statement. Distant views of any kind, or extended landscapes are very difficult subjects at best, and in some cases nearly impossible. The greater the distance at which an object stands from the camera, the greater the amount of luminous atmosphere intervening be-

tween it and the lens, and consequently the greater the confusion of tint and outline. Clear weather, of course, will have a great effect here; mountain ranges, for example, that look misty and faint in ordinary weather, may sometimes be successfully photographed just after a heavy rain storm which will clear the air, so that in common parlance "the hills look nearer." Distant views containing a large extent of flat or rolling country, such as the panoramic or birds-eye views from the summit of mountain peaks are almost sure to be failures when photographed, not merely because the size of all the prominent features is very greatly reduced, but because the mist, always present in the atmosphere, prevents the formation of either deep blacks or brilliant whites, reducing everything to a monotonous gray tone in which a clean-cut outline is impossible.

But we do not wish it to be supposed that we thus discourage any attempt at distances in landscape. Exquisite pictures of the kind may be made by those who can content themselves to wait for the proper weather and light, and not mind the loss of a few plates. In countries where the hills are bold in outline, and have a good deal of bare rock breaking up the monotony of the shrubbery, most superb studies of distances may be made, the delicate half-tones melting into each other and contrasted by the deep colors of trees and rocks close at hand, and a sky in which the clouds have been skillfully retained by the means described in a former article, forming collectively a subject fit for any artist to work upon.

Among those subjects that are generally situated near to the camera, we

may mention *rocks* as peculiarly well suited for photography. Some rivers flow through very rocky channels, forming frequent cascades and pools in which the reflections of the trees and hills tell to great advantage when surrounded by the water-worn and polished granite. Now and then the backbone of a mountain, so to speak, will descend to the water, giving fine reflections, and only needing a little care in making up the foreground to give a very artistic study; or sometimes an isolated peak will relieve itself magnificently against a sky filled with heavy white cumulus clouds, or even under favorable atmospheric conditions will carry a *moustache* of mist along its sides. A quick exposure on such a subject can hardly fail to produce a beautiful and interesting result, and such a neighborhood will be almost certain to be fruitful in subjects of another class—forest studies, endless in variety.

Water in the different forms of river, lake, cascade, rapids and breaking wave, may now, by the aid of the sensitive Gelatine Plate be more easily treated than ever before. A well-trained eye would see much to be done in merely cloud effects and reflections in a tame sheet of water such as a dam. Lake views, particularly where the vistas and reaches do not include too much distance, make excellent subjects, and since much of the foreground will be water, attention should be paid to the wind which will sometimes blow from a direction that will divide up the monotonous stretch, leaving a part still, clear, and glossy, while the other takes on a brilliant half light. Or, a large stretch may be artificially broken up by introducing a boat with figures posed as if fishing, etc., etc., or if the surface of the water is spotted with lily pads, and other aquatic plants, most charming reflections partially broken up by the leaves may be secured. Waterfalls make excellent subjects, but those will be best where the water does not appear in an unbroken sheet or mass giving no detail. Such as are divided by the rock in several places are better, and here it will be well to remember that when the streams

are filled to the utmost after heavy rains, they will not necessarily make the best pictures, while on the other hand, many a beautiful cascade will present but a poor appearance in the dry months of August and September. It is self-evident how the whole ground-work of the picture will be affected by the amount of water passing over the rock.

Rivers with low or flat shores are by no means as favorable, but a careful attention to the foreground, and the judicious introduction of a boat, or a double printed sky will often save the picture from monotony and flatness.

Trees and foliage have always been favorite subjects, and justly so. The wind will be the great enemy to the photographer here, but it should be borne in mind that in settled fair weather there will generally be perfect stillness in the morning before 9 o'clock, and often also in the later part of the afternoon, say after 5 P. M. The light is by no means as actinic at these times as at midday, but we have the beautiful long shadows which aid very much in making up the view. A trifle longer exposure is all that is necessary. A fine tree is always a beautiful object even in winter when each twig cuts out against the clear sky with great distinctness. When loaded with snow, or encased in ice after a freezing rain, it is still more interesting; but perhaps the most trying subjects of this class are the leaves when just commencing to unfold in the spring. The new growth is always very light in color, and if the open sky is the background, polarization is to be feared unless the light is carefully chosen and the plate not overtimed. If there is any wind at all, the exposure must be nearly instantaneous and the lens used with large aperture so as to admit all the light possible.

Old buildings covered with ivy or creepers make beautiful pictures. An amount of wind that would render the photographing of a weeping willow quite impossible, will often disturb the ivy on a tree trunk or wall so little that good pictures may be made. Studies of roads with overhanging trees and the sunlight penetrating in streaks and spots

will require care in timing and development lest the high lights become too dense and leave a snow-like effect; this is particularly true in Stereoscopic Photography. Sometimes, where the contrasts are very severe, it will be better not to attempt such a subject in a full sun, but leave it for a partly overcast day. The sun striking on a foreground through trees has great action on the film, so that such a view will often look as though the sunlight was far stronger than it was in reality.

The limits of the present article do not permit us to enter at length upon the topic of choice of the point of view, but let us say that now-a-days when the excellence of the mechanical or technical part of a photograph has been reduced almost to an absolute certainty, pictorial considerations assume greater importance than ever before. In other words, one may go out with his apparatus and feel no doubt of any part of his results save that depending upon *himself*. The pictures that a man makes will be stamped with his own individuality, and will be certain to show his taste or lack of taste, and his appreciation of or insensibility to the beautiful. A man, for instance, who would make a view of a square house with a tree at either side, from directly in front, so that the principal objects arranged themselves in the form of the letter H, might be an excellent photographic operator, but he would not have done so well as another who seeing the difficulties he had to contend against, had perhaps gone a little nearer to his subject, so that the building was made in perspective and the lines of the trees and fences made to run diagonally towards a vanishing point, thus breaking up the offensive square masses and transforming them into something approximating a triangle.

It has been shrewdly suggested that when pure Landscape is attempted, a good deal may be done by thinking of the name which the picture is to bear. A picture which was to be called, let us say, "Mount Washington from the Saco," would naturally be expected to show both mountain and river to a greater or less degree, and would en-

force the proper relationship between them as principal objects. Perhaps more failures in artistic composition arise from the desire to show too much in the view than from any other source. The greater the number of objects introduced into a picture, the greater the difficulty of making them compose harmoniously. Care should always be taken to avoid lines which repeat the boundaries of the print, *i. e.*, all square forms or right angles, particularly when near to the corners of the view should be avoided. So should parallel lines either in a vertical or a horizontal direction, but as it very frequently happens that this cannot be helped, the photographer should be familiar with those expedients made use of by painters in similar cases, such for instance as managing the light so that there is a bold contrast of tint in the parallel lines, or in other words making such a study a study of light and shade rather than of line.

It will be understood, of course, that we are now speaking of the general composition of the picture and are dealing with it somewhat after the manner of a diagram, or in other words, that we are analyzing our subject and reducing it to its "lowest terms." If we find ourselves before a view that resolves itself into a number of bold sweeping lines as in mountains, for instance, he should think in what manner these lines can be made to run so as to compose well. Supposing that the view was a notch or pass between the mountains, the lines might be made to cross each other, and special attention be paid to the amount of light or shadow upon either hill at different hours of the day. The general rule for the composition of lines is that they should oppose and contrast with each other, but they ought not to be the precise opposites of each other—a long thin line being more interesting if contrasted with a short heavy one running in a different direction, or supported by a rather small but very prominent point or object, such as a rock with one or more figures posed near to it, or anything which would arrest the attention. Perfectly strait lines of any kind

should be avoided as much as possible, for they make the picture stiff and ungraceful.

The centre of the picture requires very careful treatment. Many subjects undoubtedly must be placed here, but contrary to what is often imagined, *the centre of a picture is its weakest part*, the principal object (if not too large) having much greater value if placed a little off the centre in one direction or the other. Rules, of course, cannot be laid down in matters of this kind, but the following experiment if applied analytically to good paintings will be both instructive and interesting: divide the entire view (supposing the length to be greater than the breadth) into three equal parts horizontally, and three or five vertically, the intersections of the dividing lines will give what are sometimes called "forte points" by artists, from the fact that principal objects placed at these points will generally look far better than if placed directly in the centre. The student in Landscape Photography will find it well worth while to obtain some good illustrated works by artists of skill and reputation, and study the pictures with this idea before him. If such a trial has never been made, we are sure that he will be surprised to see how often the centre of the view is not occupied by principal objects, but how these latter are dexterously shifted off in the manner alluded to. Still, let us repeat, that this is not intended to be a *rule* to be always blindly followed, nor indeed can any rule be given which might not be violated triumphantly by one possessed of the proper skill and taste. It is just this fact that renders it a matter of great difficulty to give advice respecting the selection of view, the aesthetic considerations of picture making being too subtle and delicate to be treated by formulae as can so easily be done in the chemical part of the work, and in the selection of apparatus. Skill in the selection of the point of view must be acquired by long and critical training of the eye to the beauty of line, mass, and chiaroscuro, by the unremitting study of good paintings, and by the endeavor to really

compose and make *pictures* when out in the field; not by a random photographing of any scene that may happen to please at the moment. Some might shrink from this as being too laborious, but to any one who is really fond at heart of the beauties of external nature, so far from being so, it is a most fascinating and delightful occupation, and one which is sure to grow more and more interesting, for we thus find ourselves dealing with the intimate essence and nature of the beautiful, and gradually improving our taste, and this is sure to be followed by a keener enjoyment both of pictures and of their prototypes in nature.

Nevertheless, there is much to be learned by those who wish to excel in this direction. The difficulty experienced by the beginner is generally the question of how to proceed in his studies and what plan to follow. Our advice here would be to study pictures before venturing out with the camera, and to read all works treating of this subject. One of the best is H. P. Robinson's *Pictorial Effect in Photography*. This is a collected series of papers which appeared in the "Photographic News" for 1868, and gives hints for the analytical study of paintings, which, when mastered, will render it easy for the student to criticize any picture he may see, and afterwards apply the principles to his own efforts. We will only say in conclusion that we have presupposed the beginner to be possessed of tolerable skill in the routine of timing and developing plates, and to own a good serviceable outfit with at least two lenses of different focus. Many a view will have to be sacrificed if the operator confines himself to a single lens, different subjects requiring lenses of different focus. Some of the European photographers carry as many as seven and eight pairs of lenses for stereoscopic work. The trimming of the finished print, also, is a matter upon which much will depend. It not unfrequently happens that a view will be much improved by cutting off a good deal of the foreground. Supposing the camera to have been placed in an ordinary field, little

could be expected in the foreground but a monotonous stretch of stubble, which had better be out of the picture than in it. The same will often apply to the sky.

PHILADELPHIA'S NEW POST-OFFICE

The new building was begun October 11, 1873, and finished in April 1884, taking eleven years for completion. The site on which it was built was purchased for \$1,491,200—the largest sum ever paid by the Government for a post-office site.

The building proper cost \$4,500,000, and the total cost, including furnishing, will be about \$8,000,000. It has a frontage on Ninth street of 425 feet, and a depth of 175 feet, and is 164 feet high. Without fear of contradiction, it may be said to be the leading post-office in this country. It is a plain granite structure, surmounted by a dome, and altogether it very much resembles the old Roman style of architecture. The first floor will be used exclusively by the post-office department. There is plenty of room for the hundreds of men, who will be employed there during the day, and the corridor for the public is likewise spacious. Fronting this corridor are the stamp windows, delivery windows, private boxes, mailing boxes, etc., etc., and to add to all other conveniences, the place is well lighted on Ninth street. Should nature refuse to supply sufficient light, recourse may be had to Electric Lights, which have been placed over the building in profusion. In the rear of this floor, is Chance street, which will be used exclusively for the entrance of mail wagons. The Postmaster has desirable quarters on the Chestnut street side. The spacious work rooms will be separated from the corridor by a wire screen, which, while it forbids entrance, enables one to see the entire operation of the department. So much for the general description of the post-office department, which will be conducted under the same admirable system which has characterized it in the past, by Post-master General Huidekoper. The upper floors will be occu-

pied by the United States Courts, District Attorney, etc.

The building is bounded on the north by Market street, on the east by Ninth street, on the south by Chestnut street, and on the west by Chance street, and adds another to the number of fine buildings in Philadelphia, the second city in America.

Editor American Journal of Photography:

In the article on "Lighting and Pos-ing" (March number), mention is made of a double swinging reflector as used by Salomon. I have lately noted down a method of preparing a metallic mirrored surface on wood, and think it might be utilized for the purpose there indicated, with, I imagine, less trouble in the long run, besides avoiding the appearance of "cheapness" the reflector would have when covered with tin-foil and paper. By varying the degree of polish imparted, one side might only reflect as much light as paper would, while the other might equal tin-foil or even a mirror. Not having tried it yet, I give the process for what it is worth:

"The wood is first treated to a bath of caustic alkaline lye for two or three days (according to the degree of permeability), at a temperature of 167° to 194° F. It is then immersed in a bath of hydrosulphate of calcium, to which is added, after from twenty-four to thirty-six hours, a concentrated solution of sulphur. It remains in this last, at 95° to 122° F., for some forty-eight hours longer, and is finally left thirty to fifty hours in a solution of acetate of lead at same temperature. After this, the wood is dried, and it is then susceptible of a high polish by means of lead, tin or zinc plates, and a glass or porcelain burnisher."

As the materials are inexpensive and render the wood hard and strong, I have thought it might be worthy of a trial.

J. HENRY LEE.

[We have no doubt the above would be an improvement, but fear that few photographers are in a position to prepare the wood as required.—ED.]

ON THE RESTORATION OF FADED PHOTOGRAPHS.

Although a considerable amount of attention has of late been devoted to the subject of the fading of silver prints and its causes, very little practical good, we fear has resulted therefrom. It is true the different discussions which have taken place have elicited the fact—or, rather, brought it into more prominent notice—that prints made from vigorous or dense negatives on a highly-sensitized paper are, all things being equal, those which possess the greatest degree of permanence it is possible to obtain with silver printing.

Unfortunately at present thin negatives and lightly-sensitized paper are the order of the day, and there is apparently but little chance of their being departed from; so that, notwithstanding all that has been said and written, we surmise things will go on pretty much as heretofore. Therefore there is little hope that the photographs of the immediate future will prove any more permanent than those of the past. Now, seeing that there is so little chance of any material improvement being made in the direction of securing greater permanence, it is somewhat a matter of surprise that so little attention has hitherto been paid to the subject of the restoration of those pictures which have faded, or of arresting the decay in others when it first makes its appearance. Up to the present time there is unfortunately no satisfactory method known for accomplishing this with paper photographs.

With daguerreotypes the case is different, for they can be successfully restored. But daguerreotypes do not fade in the sense that silver prints do. The image itself does not fade away; it is only the silvered surface of the plate that becomes tarnished, and it is simply the tarnish which obliterates the image. If this be removed the picture is at once restored to its original—or very nearly its original—condition. This is easily accomplished by treating the plate with a solution of cyanide of potassium—ten to fifteen grains to the ounce—which dissolves off the tarnish. When the

whole of this is removed the image appears as good as ever. After the tarnish has been removed it is necessary that the plate be well washed (finally with distilled water) and dried. It is then fitted, air-tight, in its frame or case, so that it is thoroughly protected from the action of the atmosphere. If so protected it will remain unchanged. If, however, at any future time by the action of the atmosphere it should again become tarnished, it can be restored once more by the same method of treatment.

But to return to the subject of paper prints. It has been surmised by some that when a paper print shows the first symptoms of fading—upon the supposition that it must contain hyposulphite of soda—the fading may be arrested, or at least checked, by re-washing it; but many who have tried the experiment have not found this to be the case. On the contrary, in several instances the fading has been hastened by this treatment. In any case, very little advantage is gained by re-washing.

What becomes of the photographic image when the picture fades? It is a well-known axiom in chemistry that nothing can be destroyed. It can only be made to take a different form or condition, consequently the image (or what composed it) must still exist in the paper in some form or other; for we have no reason to assume that it has become volatile and evaporated. Hardwich says it is converted into sulphide of silver, and this, although dark in color when in mass, is of a pale yellow when in an attenuated layer. Now, if the silver and gold which once composed the picture be still existent in the paper, it might fairly be assumed that modern chemistry could devise some means by which the latent image might be developed or restored to its original condition. Many ways of doing this have at times suggested themselves to experimentalists, but, up to the present, with no practical result. There is no question that, if a method can be devised by which faded paper prints may be restored to their pristine condition, it must prove invaluable. Here is a wide field open to experimentalists wishing to acquire

fame, and to such we commend the subject for consideration.

Although at the present time there is no known means of actually restoring the image when once it has disappeared, yet there is a method by which faded paper prints may often be very much improved if not actually restored. In our article on *Old Prints* in our last number we mentioned that if the strong yellow tint in some of the very old photographs shown at the South London Photographic Society's last meeting were removed a bold, vigorous picture would remain. Now, this is precisely what is accomplished by the method to be described. It may here be mentioned that the plan was first published by Mr. R. F. Barnes nearly thirty years ago.

The treatment is simple. It is only to immerse the yellowed print in a dilute solution of bichloride of mercury until all the yellowness disappears. It is then well washed in water to remove the mercurial salt. If the print be a mounted one it is by no means necessary to unmount it previously to treatment. All that is required in this case is to keep it in intimate contact for a time with blotting-paper charged with the bichloride; indeed, this is the plan originally suggested by Mr. Barnes. By the bichloride treatment no lost detail is actually restored as some have imagined. It is simply that the sickly yellow color which, as it were, buried the delicate half-tints, or what remains of them, is removed, and thus renders the picture bright and clear. Pictures which have been treated with the mercury always possess a much warmer tone than they did originally, as the purple or black tones give way to a reddish-brown or reddish-purple—more or less bright according, probably, as gold or sulphur had been the principle toning agent.

Here a question very naturally arises with regard to the future permanence of pictures which have been thus "restored," seeing that negatives intensified with mercury or transparencies toned with it are so prone to change. In answer to this we may mention that they appear to be permanent—at least that is our experience with some that

have been done for many years. There appears to be no further loss of detail, and the whites retain their purity. Indeed, since undergoing the treatment with mercury no alteration is yet perceptible.—*British Journal of Photography*.

•••

THE ENERGY that wins success begins to develop very early in life.

WHAT APPEAR to be calamities are often the source of good fortune.

WHAT SCULPTURE is to the block of marble, education is to the human soul.—*Addison*.

LABOR MAKES known the true work of a man as fire brings the perfume out of incense.—*Veda*.

FIRE IN Jacksonville, Fla., yesterday morning completely gutted the large brick building on Bay street, known as the Holmes Block, occupied by Dobbins & Co., photographers, and Ashmead Bros., stationers, and others.

WE HAVE just seen some excellent instantaneous work on the Carbutt special plates. We can recommend this plate as being rapid, good, and hard to be excelled. Mr. C. still progresses, his plates growing better and better as experience is gained.

NOT LONG ago a photographer of a small interior town had a small house to rent, and he got a paint brush and shingle and hung out a sign reading: "To Wrent." Everybody who passed by had a smile at the orthography, but it was three or four days before the owner ventured to ask of a butcher:

"Say, what on earth makes everyone grin at that sign?"

"Why, it's the spelling that gets 'em."

It was explained that the word "wrent" was not exactly in accordance with Webster's latest, and the speller went away mumbling:

"Well, if they are so very particular about it I can change it."

And he did. Within two hours there was a new sign reading: "Two Let."

RED USED on a railroad signifies danger, and says stop. It should be so construed when displayed on a man's nose.

RUSK NEVER said a truer word than this: "If you want knowledge, you must toil for it; if you want food you must work for it; and if pleasure, you must toil for it. Toil is the law. Pleasure comes through toil, and not by self-indulgence and indolence. When one gets to love work, life is a happy one."

"PPAY UP.—We trust that all knowing themselves indebted to the Journal, will at once pay up. We need the money.—We are giving more—all considered—for the money received on the Journal than any other publication in the country.—The publication is no cheat. It does what it promises, and wants what is due it."

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WANTED, A FIRST-CLASS OPERATOR to go to Athens, Ga. Will pay good salary for good Operator and Retoucher. None other need apply.

W. F. PRAETOR,
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WANTED—A PURCHASER FOR A First-Class paying Gallery in Central Pennsylvania. Reason for selling, owner wishes to devote entire time to another business. None but a first-class man with some \$3,000 capital need apply Address, Journal of Photography, No. 635 Arch street, Philadelphia.

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The above prices are Net Cash. Photographers at a distance can order through their Local Stock Dealers, if they prefer, as our papers are sold by every first-class Photographic Stock House in the United States.

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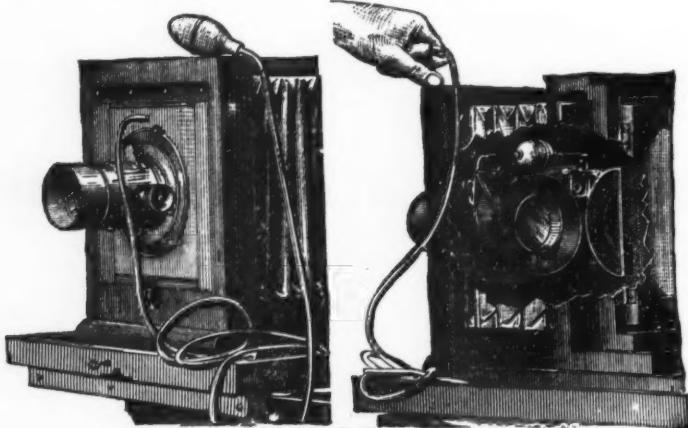
18 x 22	\$1.00 per doz.
21 x 27	5.25 "
23 x 35	7.25 "
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Our Papers are sold by every Photographic Stock House in the United States.

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Manufactured by

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Hess Improved "1884" Headrest.

THE LATEST AND BEST.

Easiest and Quickest Adjusted. Instantly Fastened at any Height by the Lever.

PRICE, - 3.00.

NICKEL-PLATED, \$3.50.

The arms can be pushed in or out, raised up or down, moved around sideways or put in any position, and ONE thumb screw fastens all. This rest is made very heavy. No "shake" in any of the joints. The thumb screws and all other parts are well made and are not liable to wear out.

Height, when lowered, about three feet.

Height, when raised, six feet eight inches.

They are finished in green and gilt, with or without the upper portion nickel plated.



THOS. H. McCOLLIN,

Sole Trade Agent,

No. 835 ARCH STREET,

PHILADELPHIA.

April Bargain List.

Accessories:

1—Background 8x10 Meadow and Sunflowers, new	15 00
1—Background 9 feet 6 inches long, 7 feet 6 inches high, Handsome Exterior, new, regular price \$15.00	12 00
1—Cabinet Fire Place, nerally new	5 00
1—Boat with foreground. Price \$9.50, will be sold for	8 00
1—Rustic Stile, 3 steps,	7 00
1—Cross' Baby Chair, new	5 00
Burnishers.	
1—6 inch Eureka Burnisher, good as new (B)	10 00
1—10 inch Eureka Burnisher, good as new (G)	20 00
Cameras.	
1—24x24 Camera Box and Holder.	25 00
1—1-4 size Camera. 1 holder, lens, porcelain bath, dipper and silver bath.	10 00
CAMERA STANDS.	
1—Centennial, good as new	18 00
Card Stock.	
20,000—No. 635 Cabinets assorted per 1,000	\$ 5 00
7,000—Card Mounts	\$2.00 to 2 50
Lenses.	
1—4x4 Voigtlander Portrait	40 00
1—A. Dallmyer Portrait Lens Cabinet with Rack and Pinion Movement, cost \$104.00	60 00
1—13x16 Harrison Globe Lens W.	20 00
1—Size Rapid Baby Lens	18 00
3—4x5 Waterbury Lenses C.	3 50
1 Pair 5-8 B. T. stereoscopic lenses, cost \$10.00	6 00
1 No. 5. 6½x8½ Morrison Wide-Angle View Lens	20 00
3—5x8 German View Lens @	18 00
1—½ Size Voigtlander Lenses with Rack Pinion and Central Stops	10 00
1—½ Size Holmes, Booth & Hayden Lense	10 00
1—½ Size C. C. Harrison Lense	10 00
1—11x14 Gasc & Charnonnet View Lense	12 00
1 Set 4 1 9 Size Gem Tubes in Wood Block	7 00
1—4x5 Im. Dallmyer Lense, New	8 50
1—Set 9 1-16 Size Postage Stamp Lenses, in Brass Plate. Price new, 30 00. Will sell for	20 00
1—Set 16 1-16 Size Postage Stamp Lenses in Brass Plate, price new, \$40.00, will sell for	25 00
4—4 Copying Camera with ½ size Voigtlander and three holders, viz. 1-4, 1-2 and 4-4, extra large bellows, in good order, will be sold for (Sr.)	\$40 00
1—11x14 Voigtlander in good order sold for want of use. Price (Sr.)	\$80.00
2—½ Size Voigtlander Lenses with Stops, matched pair, will be sold separately, \$25.00 each. Pair (Sr.)	\$45 00

NOTICE OF REMOVAL

On and after May 1st, 1884, our address will be **216 E. Ninth St. New York.** At the same date the Chicago Office will be discontinued.

Ye Monthlie Bulletin OF L. W. SEAVEY, Hys Workshop, No. 8 Lafayette Place, New York.

1884.

Seavey's report on his own Exhibit at the *Milwaukee Convention*.

"Our Greatest Show on Earth" proved a great success, see magazine and newspaper reports. It consisted of a massive frame, ten feet in height and sixty feet in length, and with its annexes was filled with works of leading Boston, New York, Philadelphia and Baltimore photographers, viz: Pearsoll, Gilbert & Bacon, Morens, Falk, Mova, Ritz & Hastings, Burey, Pach, Rockwood, Hardy and Sarvony. We will supply 8x10 photo's at 75 cents each, or a set of all the sections, \$5.00.

Our Combination Modern House and Door Step met with a good reception. Complete, \$60.00.

The Hedge-fence and Stone Posts pleased from the fact of its being a new accessory. \$12.00.

1883 Rustic Double Bridge was pronounced our best to date. \$20.00.

Our Boxes of Background Pastels were eagerly bought by those having scratched or water stained backgrounds, sent by mail on receipt of \$1.50.

The Profile Rustic Stone Wall, in four sections, captured the spectators who witnessed the demonstration of its numerous combinations. \$13.50.

The Profile Canoe, double sided, Indian and Canadian, proved popular with the North-western Photographers. \$5.00.

Our Plage Negatives were great successes, the stock of five dozen 5x8 were quickly disposed of at \$1.00 each, and many orders taken for duplicates and 8x10's at \$1.50. Their popularity exceeded our expectations. Orders promptly filled.

Our Branch Office and sample room, 243 State St., Chicago, was opened August 13th, Mr. M. M. Govan, Manager. Visitors in Chicago are requested to call. All of which is respectfully submitted,

LAFAYETTE W. SEAVEY.
Headquarters and Studio,
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A COMPLETE POSING APPARATUS

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Elegant Accessory.

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Invented and Designed by a Photographer,
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ADAPTED FOR SECURING
EVERY CONCEIVABLE POSE

From the Bust Vignette to Full Length Figure.

All parts adjustable and interchangeable. Seat raises and lowers six inches, and turns freely on a central pivot, carrying foot rest with it. Back-rest remains stationary, and is easily adjusted to any position. Head-rest adjusts independently of the Back-rest. Finest Head-rest in the market. Perfect system of holding rods. Rods nickel-plated.

The attachments now ready are: Large and small curved arms. No. 1 Back (shown in cut), Arm Chair and Baby Chair.

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The Finest Standing Rest in the Market Nearly Ready.

The attention of Photographers is called to the large and very complete facilities which

PHILLIPS & JACOBS

—NOW HAVE FOR—

**Refining all kinds of
Photographic Wastes,**

—AT THEIR—

NEW LABORATORY,

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N. B.—A pamphlet containing directions about saving waste will be mailed free to any Photographer applying for one. 2—84



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SOLE AGENTS IN THE UNITED STATES FOR THE CELEBRATED LENSES
MANUFACTURED BY

VOIGTLANDER & SON.

ALSO, THE WONDERFUL
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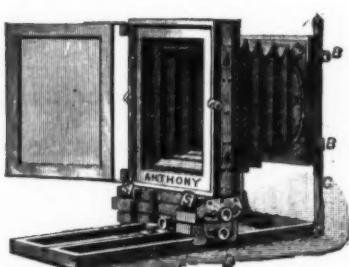
A new objective of great illuminating power for all kinds of outdoor work. For groups and other work in the Studio, it will be found superior to the Portrait Lens.

FOR
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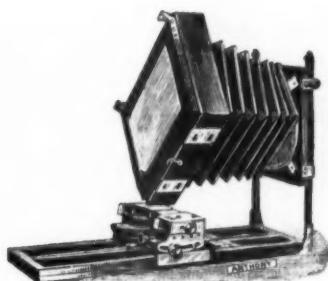
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VIEWS.

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Showing Camera in position for vertical pictures.



Showing Camera being reversed.

LIGHTEST,
STRONGEST,
MOST COMPACT,
CHEAPEST.

Send for Circular and buy no other before seeing one.

Single and Double Swing-back.

Can be REVERSED INSTANTLY.

Sold at LOWER PRICES than any other View Camera in Market.

These are of more simple construction than any other style, and being more compact, are much more easily handled in the field.

We have lately issued a new size, $4\frac{1}{4} \times 6\frac{1}{2}$, which meets with large sale, especially among amateurs.

They can be had of any Stock Dealer in the United States or Canada.

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THE BEST & CHEAPEST!

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Most Enterprising Photographic Journal
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PROSPECTUS FOR 1884.

The Photographic Times and American Photographer is now conceded to be the most valuable photographic journal in this country. Its circulation both at home and abroad among the professional and the amateur, is sure to be larger this year than any other photographic journal in the world. Mr. J. Traill Taylor will continue in the editorship, which is a guarantee of the high standard that will be maintained. The leading minds in the literature of photographic art are classed among its contributors. It contains the latest news, hints for practice, and its articles are full of original, interesting and valuable matter. Advertisements of parties desiring situations are inserted free. Rates for display advertisements or special notices sent on application.

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SPECIAL PORTRAIT.



This brand is prepared from a new and special formula that secures the extreme of rapidity and perfect uniformity one batch with another, and that makes them especially suited for Portrait and Instantaneous Photography.

FURTHER IMPROVEMENTS IN GELATINE PLATES.

We desire to call the attention of all interested in Photography to our Improved Brands of "A" and "B" GELATINO-ALBUMEN PLATES, that for the use they are intended for we challenge the world to produce their superior.



THE "A" GELATINO-ALBUMEN PLATES are for slow exposures on Landscapes, Buildings, Reproduction of Negatives and large Transparencies, and on thin crystal glass $3\frac{1}{4} \times 4$, for Lantern Slides.



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Carbutt's "Multum in Parvo" Lantern, with new improvements. Universally acknowledged the most perfect Dry Plate Lantern made.

Carbutt's Ruby Paper, a most perfect medium for the dark-room. Price, 25 cents per sheet. Size, 20×25 .

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PRODUCING

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Manufacturers of

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We would call the attention of Photographers to the strict purity and superior excellance of our Nitrate of Silver. We devote special personal attention to its manufacture. And its increasing sale for the past 25 years is the best proof of its popularity.

To those who have not used it—GIVE IT A TRIAL.

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Manufacturers of
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Cash, \$100. Also a Gold Medal, value \$50.

For the SECOND BEST collection of THREE OR MORE Photographs, framed, made on a 14x17, or larger, INGLIS PLATE.

Cash, \$75. Also a Gold Medal, value \$25.

For the FINEST collection of Cabinets, 8x10, and others, in frame, 4x6 feet, made on INGLIS PLATE.

Cash, \$100. Also a Gold Medal, value \$50.

For the SECOND BEST collection of Cabinets, 8x10 and others, in frame 4x6 feet, made on INGLIS PLATE.

Cash, \$75. Also a Gold Medal, value \$25.

GRAND TOTAL, \$500.00.

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All competitors for the above prizes will be required to enter their names with us on or before July 1st, on which date the entries will be close.

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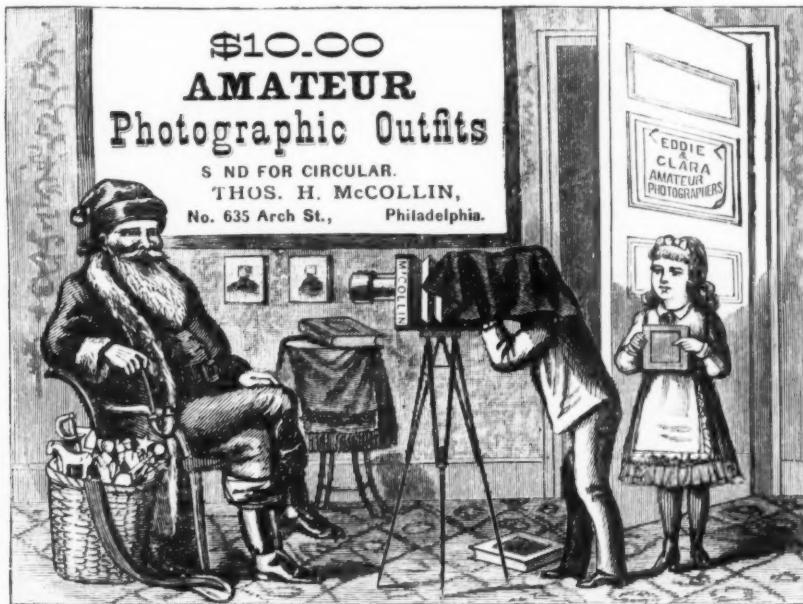


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